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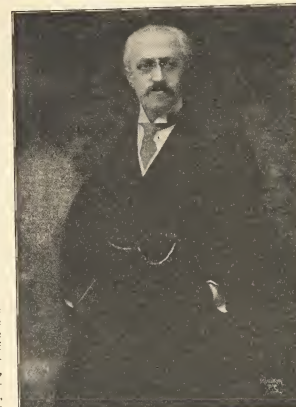
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ALEXANDER LAMBERT

I AM sure that every musician will agree with me when I say that every child should at least begin the study of music. Music is a universal language. But all too often our expression and appreciation of the art, as individuals, is hindered by our not having commenced its study at a *pliable* age. I speak now, not merely of the piano, but of music in general and its manifold forms of expression.

The tremendous vogue of so-called "popular music" indicates to what extent our national soul craves for a melody. There is no main Street from coast to coast so mean as not to harbor a piano-mental and phonograph shop. This condition is unique among nations. America's big cities have the finest symphony orchestras in the world, as well as chamber music organizations, choral societies and grand opera companies, some of which make tours throughout the country in response to the public's eager demand.

Do Not Do Your Child an Injustice

The parents who decide not to have their child take up the study of music at all, sometimes out of misdirected consideration for the child and a desire not to overwork it, often unwittingly do the child a great injustice. Quite apart from the question of cultural development and the aesthetic value of music, no other art seems to give quite the degree of soul-satisfying joy. The musical life of the land is rich; the fraternity of people who are interested in music is both large and desirable to enter. And, although my own work is done to-day mostly with professional pianists or those who study it very seriously, I still see much of the amateur pianist who studies merely a little of the piano in order to be in touch intelligently with music and its myriad opportunities for enjoyment.

Even a modicum of talent which will permit simple improvisation or the rendering of operatic scores gives a pleasure to the player and those about him that is unequalled. But, once childhood is past, it is not so easy to acquire. At the age of ten or eleven, when the child takes up the beginnings of the study, and only a few years later, when the amateur pianist who studies merely a little of the piano in order to be in touch intelligently with music and its myriad opportunities for enjoyment.

The piano is the foundation stone of musical expression. It is often the fountain of the composer, the guide of the singer and the invaluable ally of every other sort of instrumentalist. An ability to play it is the imperative need of all ways into the realm of harmony. To the musical amateur it is a constant good companion and friend. But I need scarcely dwell on the value of the piano nor the desirability of being able to play it. The prevalence of the instrument speaks for itself. I shall concern myself rather with the general rules that can be laid down for its study.

What's the Best Age to Commence?

When should a child begin to study the piano? I have been asked this question many thousands of times, and to the parent who propounds it my invariable answer is, "If your child is an ordinary child, it should start about five or six years of age. If it is an extraordinary child, the age for starting depends entirely on the case. Mozart played in public at the age of five, and, to come down to our own times, such a well-known artist as Josef Hofmann played in public long before nine. But the usual age for usual children to begin is eight or nine.

Of course no parent likes to think of their child as being either "usual" or "ordinary." But this is an instance in which they can do so without injury to pride, for, after all, a child may be both highly intelligent, exceedingly beautiful and gifted in many directions, and still be, musically speaking, an "ordinary child" who shows no premature inclination for musical expression.

Moreover, a child who shows no such bent and who does not start until the age of nine or ten can turn out to be an excellent pianist just the same. But, for the most part, if a child is to manifest unusual and prodigious talent in that direction it starts to do so before the parents have even considered the question of its musical education.

You are Paying this 900 per cent. Tax Increase

THE musicians and music lovers of America, who subscribe for magazines (and practically all musicians are at a disadvantage without a practical musical magazine), are subjected to a tax, born of war needs, deserving serious reconsideration now. You are paying this tax whether you know it or not, because, it affects the cost of all living expenses in all parts of the country. At the same time the tax acts as a kind of brake upon our national progress and prosperity. We refer to the abnormally high postal rates imposed on second-class or magazine postage. It is not necessary to tell any intelligent person, at this time, what the press of America does for public integrity, political and social freedom, and the development of the minds and character of our citizens.

More than this, all business is given a continuous boost through the advertising columns of the best papers. Stop that advertising for one month and millions of prosperous Americans would be looking for jobs and not finding them. Advertising is the oxygen which keeps the fires of the furnace of industry at white heat. If you have ever been among those who are indifferent to the advertising columns, or who have been inclined to look upon advertising columns as an intrusion upon the reading space of your favorite magazine, it is time for you to take the wholesome, sensible aspect and realize that without that very force, there might be no butter on your bread.

Our Government thinks nothing of supporting a navy, an army and many other branches, but it seems to fail to realize that such education and business expansion as can only come through the magazines is one of the very greatest possible national assets. Therefore, postal rates quite out of keeping with those established by other countries are imposed in such a manner that they really constitute a tax.

The magazine publishers are now fighting in Congress, tooth and nail, to have these postal regulations changed so that the cost of magazine shipments may be reduced and the public entitled to the innumerable benefits which must ensue.

Very few Americans are permitted by our Governmental system to have much of a hand in the Government. Even at that we dodge our duty in a shameful manner. Let's all come up to the mark on this.

It is very easy to find the name of your representative in Congress and for just one penny postal, you can send a note which reads:

As one of your constituents, I ask you to *introduce yourself in the House Bill, H. R. 11965 (sponsored by Congressman M. Clyde Kelly, of Pennsylvania). I believe that a war tax aimed at one of the chief arteries of our national progress, the magazines and newspapers imposing increased postal rates of from 100 to 900 per cent., deserves the immediate reconsideration of Congress.*

This is our country and our legislators are selected to make laws to improve living conditions. Nothing you can do today could be more useful in behalf of our country than sending the postal suggested. Let Congress see that the music-loving folks are not neglecting their duty and do not want to be side-tracked.

The Twin Brother of a Machine

ONCE we knew a compositor who had set up most of the Encyclopaedia Britannica.

He could make a linotype machine spell and punctuate.

Other than that he was just as much a machine as every screw, every lever, every plate in the Mergenthaler.

Indeed, it often seemed as though he did not display quite as much intelligence as his wonderful mechanical twin which he operated forty or more hours a week.

He was worse than ignorant because he seemed to have no desire to learn, no desire to discover those rich fields of information which make life glorious.

We knew another man who had engraved the better part of the pianoforte literature of Beethoven.

He knew nothing but how to make the symbols of musical notation.

The symbols had no more significance to him than would a cuneiform inscription on an ancient obelisk.

Yet, that man had laboriously stamped out every note, dot and line on a metal plate; and thousands had learned Beethoven through those same editions.

Don't you see that it is possible to go through all the physical and mental processes of passing the symbols of a great masterpiece through your brain, letter by letter, note by note, and yet get nothing from it.

Thousands of pupils play the piano in a similar way.

Thousands wonder why they do not succeed.

The proper direction and intensification of your mental powers by the electrification of the will, the pouring of the great life current into your brain so that all that you do is tingling with your vital force, produce that mental condition which makes study productive.

Don't be a twin brother to a machine if you are looking for success.

Ideals or Bread

SOMEONE has sent us a newspaper clipping telling of the suicide of a musician who, unable to get employment except where he would have to play "jazz" in a cafe, took a revolver and unlocked the door to eternity at the end of seventy-two years. Too bad! Our hearts go out to a man who has reached the mental state where such a course seemed unavoidable.

Principles are the bulwarks of society. We must have certain life standards and we must believe in them from the very depths of our souls. On the other hand, it is very possible to carry such principles to absurd limits. Any man with a sense of humor could have played "jazz" and given a great deal of fun to many light-hearted people. The rational man would have said to himself, "I abominate jazz. Yet these dancing puppets seem to have a splendid time cutting up antics to it. They are like a lot of under-grown kids who have never developed themselves to enjoy anything better. Perhaps sometime they will get out of this musical mire. Meanwhile it is bread and butter to me until I can work myself out. I will not help myself by morose thoughts. On the other hand, if I do this as a bread-winner and still keep to my ideals, I will stand a thousand fold better chance of getting up in the world than if I starve because of my pride. Is it not pride and obstinacy rather than ideals that is keeping me from accepting this work?"

Plan Now for a Joyous Christmas Season

"For God so loved the world, that He gave His only begotten Son."

Thus through the greatest gift to man the spirit of giving became the Christmas spirit.

Remember how, when you were a child, you used to count with ecstasy the days before Christmas.

Why not start to-day to restore that Christmas spirit by preparing for your giving and making some provision for it every day now when your Christmas making may be done without the hurry and bluster and rush which takes all the joy away from Christmas. Three or four days before the greatest festival of the year your mind should be free so that you can join with the little folks and the old folks in the giving without the needless worry of securing gifts.

Musical gifts may be procured long in advance and put away until Christmas morning. Nothing seems to go better with Christmas than music.

If you ruin your pre-Christmas season with belated rush and tear and bother, you have lost the child's spirit of joy at Christmas. Plan now for a Joyous Christmas and do something every day toward making the Christmas of 1932 the best you and your friends have ever known.

THOUSANDS make THE ETUDE their Christmas gift. Check up your Christmas list. Someone will surely be delighted with it.

Above all, the fatal mistake must not be made of giving the child to understand or believe that in taking up the piano it is facing a solemn or fearful duty. It should be prepared to love its work at the keys and treat the thing as a rather delightful game. It is my experience that no child, however talented, likes work. But something which is to be won rather than done will usually receive its keen interest and most assiduous and serious attention.

In the matter of getting started, a good rule is that it should be done as soon as a child's talent and strength warrant. While nine is the usual age, if a child is already the equivalent of that age in strength and development at eight, or even seven, it should start then. This because little hands are forming fast and the sooner they begin to develop the easier, better and quicker the progress will be.

A child's hands have taken definite form by sixteen; and its mind, too, for musical purposes, is not nearly so flexible after that age. The most important years in many ways are the very youngest and hence no time should be lost. A child who has not started by the time it is sixteen will have but scant chance ever to play at all well.

How to Pick a Good Teacher

It is perhaps natural that I should emphasize the matter of getting a good teacher. In my many years of work with advanced pupils I have had to spend an inordinate amount of time and labor in eradicating the effects of faulty and harmful instruction by incompetent teachers who, at the time the pupil started to study, were considered by the parents to be "good enough for a beginner."

There is no such thing as a teacher who fits merely into the category of being "good enough for a beginner." This is usually the classification of the so-called cheap teacher. Against such I warn all parents who are in earnest about their child's musical education. A good foundation is inseparable to lasting progress; and for that reason parents should exert themselves to get the best instruction for their child that they can possibly afford. And, if they see really fine possibilities in the child and expect great things of it, I should say that actually paying more than they could normally afford for a teacher would be a far better investment than getting the variety that is described as "good enough for a beginner." Later on, if the child is genuinely gifted, a teacher of reputation should be engaged.

Now the questions come up, what constitutes a good teacher and how one can know he is a good teacher.

Technically speaking, unless the parents are themselves fairly musical, ordinarily there is no way they can have of knowing whether a teacher is good or not, regardless of what price he may ask. A high price does not necessarily mean that a teacher is good any more than a low price, one indicates that a teacher is bad. On the contrary, I have found some wretched teachers who charged exceedingly high fees and also some truly skilled pedagogues who, scarcely seeming to know their own worth, set unusually low rates for their services.

The Love Force and the Child

But there are certain things that the uninitiated parent can determine for himself. A teacher who does not give an impression that he (or she, for there are many more women teachers than men teachers) loves his work is one to avoid. He will almost inevitably lack the strong spirit of enthusiasm that alone can carry a teacher through to success with a pupil. He must appear to have patience with children and genuinely to love them. The hasty, cranky teacher, easily irritated, who does more harm than good, for he alienates the affections of the child and withers its desire to do anything for him.

A teacher who can inspire love in a child can get almost anything from that child. As director of the New York College of Music, I invariably requested the designation of new teachers who showed that they had no real affection for their work. A child is marvelously responsive to the love force, but becomes hard, unwillful and even stupid under the influence of its opposite.

PRESTISSIMO!

There following of Mendelssohn to his adored sister Fanny reveals a pleasant meeting of Mendelssohn with Baillet and Rode, the French violinists, in which the excitable violinists tried to run away with him—musically speaking, of course.

"At Madame Kien's a few days ago, I played my B minor Quartet with Baillet. He began in quite a careless, indifferent sort of way, but at a passage in the first part of the first movement he got into the spirit of the thing and played the rest of the movement and the Adagio very well and with plenty of vigor. Then came the Scherzo. I suppose the opening pleased him, for he went off like anything, at a tremendous pace, the others after him, I trying to keep them back; but it's not much good trying to keep back three runaway Frenchmen. And so they carried me away with them, always madder and madder and faster and louder; and especially at one place near the end, where the subject of the Trio comes at the top, against the beat. Baillet lashed away in the most furious style, in a rage with himself because he had made the same mistake several times over. When it was finished, all that he said to me was, 'Encore une fois ce morceau' (Once more with this piece). That time it went smoothly but still more madly than the first.

"The last movement at first went like wildfire. At that part near the end where the subject comes in for the last time in B minor, quite *fortissimo*, Baillet sawed away at his strings in a perfect frenzy so that I was almost frightened at my own quartet; and at the end he came up to me again without a word, and embraced me twice as if he wanted to strangle me."

"Nothing is so delicate as the commencement of the pianistic education of the child. Bad habits are very easily formed, and are extremely hard to extirpate. Moreover, talent frequently remains immature through having been badly directed at the beginning."

ISIDORE PHILIPS

"The Green De Pachimann. Every in these days a piano virtuoso must enjoy a good deal of physical endurance to stand the exacting demands of a concert tour in America—this land of wide distances and varied foot-landing. What it must have been like a few years ago we can guess from the following incident related by Charles Santley, the baritone, regarding a chance meeting with De Pachimann, then in his prime.

"Returning from Philadelphia to New York, after one of his concerts, I met De Pachimann on board the ferry-boat, crossing the Hudson River and we had the following dialogue:

"Ah, my dear Santley, how do you do?"

"Very well, my dear De Pachimann, and how are you?"

"Oh, vat a horrible country!"

"Hush! The people about will hear you, and may retaliate!"

"I don't care, it is horrible; nosing at each, nosing to drink, every dear vine. I cannot sleep, I get no rest; oh, it is horrible."

"Well, have patience, you are going to leave it soon."

"Thank God! I suffer with my liver, oh! I cannot tell you. Awful! Ah! You remember I was in London I was nice pink and vine, and now I am green; oh, it is horrible, I never come no more!"

For the honor of this country, it may be remarked that De Pachimann did come again—many times, and either the cooking improved or his liver ceased to bother him, for the last time the writer saw him he was sufficiently "pink and vine."

"The great art of learning 'much is to learn a little at a time.'"

LUCKE

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE MEETING OF GILBERT AND SULLIVAN

The operettas, "H. M. S. Pinafore," "The Mikado," and others of the old Savoy days owe much of their charm to the happy collaboration of W. S. Gilbert and Arthur Sullivan. Gilbert himself gives the following account of their first meeting:

"I had written a piece with Fred Clay, called *Agee Age*, and was rehearsing it at the old Gallery of Illustration. At the same time I was busy on my *Palace of Truth*, in which there is a character, one *Zoram*, who is a musical impostor. Now I am as unmusical as any man in England, I am quite incapable of whistling an air in tune, although I have a singularly good ear for rhythm. I was bound to make *Zoram* express his musical ideas in technical language, so I took up my *Encyclopedia Britannica*, and turning to the word *Harmony*, selected a suitable sentence and turned it into sounding blank verse.

"Curious to know whether it would pass muster with a musician, I said to Sullivan (who happened to be present at

a rehearsal, and to whom I had just been introduced): 'I am very pleased to meet Mr. Sullivan, because you will be able to settle a question which has just arisen between Mr. Clay and myself. My contention is that when a musician, who is master of many instruments, has a musical theme to express he can express it as perfectly upon the simple tetrachord of Mercury (in which there are, as we all know, no diatonic intervals whatever) as upon the more elaborate diatonic scale (with the familiar four tetrachords and the redundant note) which, I need not remind you, embraces in its simple compass all the single, double and inverted chords.'"

"He reflected for a moment, and then asked me to oblige him by repeating the question. I did so and he replied that it was a nice point and he would like to think it over before giving a definite reply. That was years ago, and he has not reached any conclusion yet."

MARRIAGE BY PROXY

"MARBY, my dear," was Rossini's cynical advice to a young lady who insisted on his hearing her voice. From less cynical motives, that great voice teacher, Mathilde Marchesi, once gave similar advice, and saw it acted upon. "Whenever I see in any of my pupils symptoms of indolence and want of enthusiasm," she wrote in her book, *Marchesi and Music*, "I at once dissuade them from an artistic, and especially from a theatrical career.

"This was the case with Fräulein T—, from Cologne, who had a good soprano voice and was remarkably handsome, but very lazy. One day I said to her: 'Get married, my child, and become a good wife and mother. You will never do anything in music, but I am to be a friend of the family, by proxy, and he will take me to Bombay to my future husband.'"

"I was greatly surprised. However, a few weeks later the marriage took place, and I have since heard it turned out a very happy one."

"A la bonne heure," I answered. 'And who is the happy man?'"

"I do not know him," was the laconic reply.

"What! Are you going to marry someone you don't know?"

"Yes, my *fiancee* saw me before he went to India, when I was twelve years old. I have been shown his photograph and as his noble expression inspires me with confidence I have decided upon marrying him."

"This little romance began to interest you?" I asked.

"Unfortunately he cannot come for the wedding," answered, blushing, 'his business prevents him. But I am to be married in my native town, to a friend of the family, by proxy, and he will take me to Bombay to my future husband.'"

"I was greatly surprised. However, a few weeks later the marriage took place, and I have since heard it turned out a very happy one."

A MUSICAL "DUEL"

In days gone by it used to be considered great sport to set two musicians at each other in such musical duels as between Mozart and Clementi, Gluck and Puccini, Handel and Scarlatti, but such affairs went out with cock-fighting. Possibly the last of them was that between Paganini and Lafont, a French violinist. It took place in Nîmes, whither Paganini had travelled in order to hear his rival, whom he said, "His performance pleases me exceedingly."

One week later, Paganini himself gave a concert, at which Lafont was present, and from this arose the suggestion that both should be heard together.

"I told myself," wrote Paganini, "although such expectations were highly imprudent, as the public invariably looked upon such matters as *duels*, and that it would be so in this case; for as he was acknowledged to be the best violinist in

France, so the public indignantly considered me the best Italian violinist. Lafont not looking at it in that light, I was obliged to accept the challenge. I let him arrange the program.

"We each played a concerto of our own composition, after which we played together a *duo* by Kreutzer. In this I did not deviate in the least from the composer's text when we were together; but in the solo parts I yielded freely to my own imagination, and introduced a *duo* of my own, which seemed to annoy my adversary. Then followed a Russian air with variations by Paganini. I finished the concert with my *variazioni* called *Strophes*.

Lafont probably assessed me in tone, but the applause which followed my efforts convinced me that I did not suffer by comparison."

THE ETUDE

GOUNOD'S VISIT TO MENDELSSOHN

In his "Memories of an Artist" Charles Gounod gives the following account of a brief visit to Mendelssohn in which the latter paid him unusual honor, considering that the future composer of "Faust" was still something of a beginner.

"Mendelssohn received me admirably," says Gounod. "I use this word purposely in order to express the gracious condescension with which a man of such distinction treated a young fellow who could have been nothing more in his opinion than a courtier. During the four days that I passed at Leipzig, I can say that Mendelssohn occupied himself entirely with me. He questioned me concerning my studies and my works, with the liveliest and sincerest interest; he asked to hear, upon the piano, my last composition, and I received from him the most precious words of approbation and encouragement. I will mention but one of them, which I have always been too proud to forget. I had played for him the *Diez Itra* of my 'Vienne Requiem.' He placed his hand upon a part of it written for five voices, without accompaniment, and said, 'My friend, this part might be signed by Cherubini.'"

"Here is the best company for music I ever was in and I wish I could live and die in it."

SAMUEL PERCY.

"THY FEEL WELL, THE WILD CREATURES"

The famous Russian playwright and novelist, Anton Chekhov, makes the following brief statement in his diary, dated March 5, 1890—brief but adequate.

"Last night I drove out of town and listened to the gypsies. They sang well the wild creatures. Their singing was like a train falling off a high bank in a violent snowstorm; it was a lot of screaming and banging."

"Do you know how John Field practiced? He cut up a pile of paper clippings, placed them upon the piano and practiced as many times as there were bits of paper. He played a certain passage 3000 times."

ANTON RUBINSTEIN.

GLOOM

Most of us feel sorry for ourselves at times; but just listen to this wall from Schubert: "Think, I say, of a man whose brightest hopes have come to nothing, to whose love and friendship are laid torture, and whose enthusiasm for his art is fast vanishing; and ask yourself if such a man is not truly unhappy."

"To be so is my heart is sore, Grief for ever, for evermore."

"This is my daily cry for every night I go to sleep hoping never to wake again, and every morning only brings back the torment of the day before."

Two of his operas have failed, and that helped; but later on he explained that he had a friend, one Leidesdorf, the publisher, whom Beethoven described as "Dorf des Leidens," a village of sorrow. Schubert described Leidesdorf as an expression of grief fellow, "but so very melancholy that I begin to fear I may have learned too much from him in that direction."

"Next time you go to sleep, hoping never to wake again, and with 'hoping never to wake again' as an expression, make such close observers. Accordingly, I have looked at photographs and engravings of many well-known works, but with a few exceptions, have not thus profited. The reason is doubtless that, in works of art, beauty is at once recognized by most of these; but in regard to others the most widely different judgments were pronounced."

"I had hoped," Darwin remarks, "to derive much aid from great masters in painting and sculpture, who are such close observers. Accordingly, I have looked at photographs and engravings of many well-known works, but with a few exceptions, have not thus profited. The reason is doubtless that, in works of art, beauty is at once recognized by most of these; but in regard to others the most widely different judgments were pronounced."

"History shows that a reputation which advances slowly is a very often more enduring than the fame which comes rapidly and easily."

Tschikowsky.

THE ETUDE

MARK TWAIN dearly loved to expose shams. No false pretense, however hallowed by tradition, ever got his approval. In his "Memories Abroad," talking about famous Italian paintings, he says:

"It vexes me to hear people talk so glibly of 'feeling,' 'expression,' 'tone' and those other easily-acquired and inexpensive technicalities of art that make such a slow in conversation concerning pictures. There is not one man in seventy-five hundred that can tell what a pictured face is intended to express. There is not one man in five hundred that can go into a portrait and be sure that he will not mistake some harmless innocent of a juryman for the black-hearted assassin on trial. Yet some people talk of 'character' and presume to interpret 'expression' in pictures. There is an old preceptor, Matthews, the actor, was once lauding the ability of the human face to express the passions and emotions hidden in the breast. He said the countenance could disclose what was passing in the heart plainer than the tongue could."

"Now," he said, 'observe my face—what does it express?'"

"Despair!"

"Rage!"

"Stuff! It means terror. This!"

"Innocently!"

"Fool! It is smothered ferocity. Now this!"

"Joy!"

"Oh, perdition! Any ass could see it means insanity!"

"What music is admittedly 'the emotional art,' musicians are frequently twitted with the reproach that they cannot express emotions definitely. If Mark Twain was right, then painters and actors are no more successful in this respect than musicians. But shall we accept the dictum of the great humorist? (He, by the way, was bitterly in earnest this time in his favorite role of exposing what he honestly believed to be a sham.)

The problem is of tremendous importance to all musicians.

During the winter of 1876-77 I lived in Munich, where I often took my meals in the Pacher Brewery restaurant, little dreaming that upstairs there lived a boy of twelve (Richard Strauss) whose life I would many years later, in this restaurant I got acquainted with a young painter with whom I often discussed art and music. One evening he asked if I could tell him of some book which would teach a painter to express emotions. I promptly replied: 'Darwin's "Expression of the Emotions in Man and Animals.'" He got a copy and afterwards told me it was just what he wanted and helped him a great deal.

Darwin's Book on Emotional Expression

Have you ever read this book? If not, do so by all means, especially if you are, or intend to become, an opera singer. But even if you are a pianist or a violinist, or an amateur, and therefore not expected to make faces and gestures to express feelings in public, you should study the great naturalist's masterly exposition of his subject and profit by his striking pictures. His volume should be used as a text book in all music schools. It teaches the art of close observation, without which no one can win real success in anything."

Up to a certain point Darwin's conclusions tally with Mark Twain's. He once showed a number of photographs (supposed to indicate certain emotions) to twenty selected persons. Some of the expressions were at once recognized by most of these; but in regard to others the most widely different judgments were pronounced.

"I had hoped," Darwin remarks, "to derive much aid from great masters in painting and sculpture, who are such close observers. Accordingly, I have looked at photographs and engravings of many well-known works, but with a few exceptions, have not thus profited. The reason is doubtless that, in works of art, beauty is at once recognized by most of these; but in regard to others the most widely different judgments were pronounced."

"History shows that a reputation which advances slowly is a very often more enduring than the fame which comes rapidly and easily."

"On another page he says: 'Painters can hardly portray suspicion, jealousy, envy, etc., except by the aid of accessories which tell the tale; and poets use such vague and fanciful expressions as "green-eyed jealousy."'

Other ways, however, were found by Darwin for illus-



HENRY T. FINCK IN HIS STUDY

Is there a Technic of Emotional Expression?

By the Well-known Critic and Author
HENRY T. FINCK

trating the definite expression of diverse emotions, by studying them in children, in the insane, in animals and among diverse races of mankind. But what I wish to emphasize here particularly is that it is unfair to taunt music with inability to portray certain emotions definitely when the other arts are in the same boat.

Take love, for instance. "Can music express the emotion of love?" Foolish question. Love is not an emotion. It is a most complicated state of mind—perhaps the most complicated of all states of mind. I ought to know what I am talking about, for I have written two books on love, comprising over 1,200 pages. Among its ingredients are certain emotions and moods which music can express; the excitement of pursuit, the delicious longing, the ecstatic joy of success, the abysmal grief of failure or loss. There music is in its element—more poignant and powerful than any other art in expressing the intense romantic emotions that are characteristic of the master passion.

There is no mistake about the old saying that music is the most emotional of the arts. It certainly is. Everywhere and always its aid has been invoked by poets and writers, and anything happened that appealed deeply to their feelings, such as weddings, funerals, church services, military rejoicing, or the defection of defeat—such dimmaxes in life simply demand music for their adequate expression and their intensification. There is nothing indefinite about a waltz or a dirge; nothing to leave to accessories, though these help. The feeling inspired by a waltz, by the way, has been happily defined as "the joy of dancing without legs."

Emotional Playing and Singing Can Be Taught To me the most deplorable and discouraging thing about our musical life is that emotion is usually absent in its higher phases, where it ought to be most abundant. There is emotional fervor in jazz and in cheap variety shows. Fervent feeling is displayed in amateur gatherings called "concerts" at amateur musicians where enthusiasm is the only redeeming feature. But in our recital halls the emotional thermometer is usually somewhere near the freezing point, if not below zero. I often feel like putting on my overcoat.

It is generally held and proclaimed that emotional singing or playing cannot be taught, that the faculty for it must be inborn and cannot be acquired. Fiddlesticks! It isn't usually taught, that's sure; but that does not prove it cannot be taught. What I say, and would like to proclaim from the housetops, is that there is a technic for teaching expression, as much as there is a technic for digital dexterity; and that, while it presupposes that dexterity, it is of infinitely more importance.

Why then do the piano and violin and voice teachers pay so little attention to it? Why do they hurry forward and over on skillfully trained fingers and agile vocal cords, to which they devote years of training, while the emotional side is allowed to take care of itself?

Because the express train carrying the music teachers has been running many years on the wrong track. Time was when students of music had their minds trained simultaneously with their fingers, their low arms and vocal cords; but in the mad race for dazzling tricks of virtuosity, mind and emotion were thrown overboard with their mind baggage—except by some of the greatest artists.

The irony of fate has brought it about that the dazzling pianists have been beaten in their own specialty by the pianolas and other player-pianos. The virtuosic express train has been wrecked, and musicians are now struggling wildly to get on the new band wagon where Mind, and his wife, Emotion, sit enthroned. The technique of Mind and Emotion is now the order of the day. But nobody knows how to teach the technic of these things because they have so long been treated as unteachable. Imagine—unteachable! In our schools and colleges the mental side of a human being is taught successfully to millions of boys and girls, but at the higher, brainy side of music is supposed to be unteachable! Ye gods! Do the music teachers realize that they have been making a "body show" of themselves?

They have dishonored and insulted the very word Technic—degraded it to mean merely the mechanical side of playing or singing—that which can be taught. They idiotically add:

Foolish Maxims

Not that they are idiots, mind you. Many of them are very clever men and women. The idiosyncrasy in parroting foolish maxims, like "Art begins where technic ends," a maxim which takes for granted that technic (or technique) has nothing to do with the high-art side of music.

"Art begins where technique ends," Professor Leopold Auer parrots on page 154 of his admirable book, "Violin Playing as I Teach It." Yet on page 142 of the same book he says: "The average student pays no attention to the difference between a piano and a pianissimo, to making sharp distinctions between *forzato*, *fortissimo* and *mezzo forte*, and above all he ignores the value of the *crescendo* preceded by a *poco a poco*. As a rule he proceeds under the impression that *crescendo* means 'louder' and *diminuendo* means 'softer' and that these shades should be carried out by degrees leading up to the *fortissimo* or down to the *pianissimo*, as the case may be."

Now, the shades here referred to are entirely a matter of emotional expression, and they cannot be taught, just as well as diatonic and chromatic scales can be taught, and thrills, and harmonics, and arpeggios, and bowings, and all the technical tricks of pianists and singers.

Five hundred years ago the music of the world was three tempi in music—slow, medium and quick. Three tempi! Today there are three hundred, including all the subtle nuances of so-called "tempo rubato," which add so much to the graceful elasticity and the soulfulness of music.

The same with the matter of loudness. "In ancient days," the late Louis C. Elson wrote, "expression in music was almost always synonymous with loudness." I fear that is still true, for the most part. Loudness surely can be taught, and so can its infinitely varied degrees which modern compositions demand. One of the chief reasons why modern music moves our feelings more and moves the music of two or three centuries ago is that there are so many more degrees and shades of loudness and pace.

There is a technic for teaching these things, although it is still in its infancy. See some interesting hints under the word *audacitas* (expression) in Dr. Riemann's *Musik-Lexikon*.

Behind the Scenes with Artists

By Harriette Brower

VI

Music Study a True Education

A WELL-KNOWN musical educator, who has lately passed from our sight, continually urged the fact that music ought to be taught in an education, exactly the same as any school study. In order to carry out this idea, he had a number of large charts prepared and hung on the walls of his school. One was entitled "Duty to Self"; and underneath it were the words, "The Power of Self is directed, is within self, to make of self all that it is possible for self to be."

Another chart contained the words: "They who teach Truth succeed best with those who seek Truth." Below were these words: "We receive as pupils only those who seek Truth."

This unique teacher used to say: "I believe in making the pupil work, in giving him plenty to do. There is so much indolent work done in music teaching. Then again the teacher tries to help the pupil too much, which also results in laziness. One must make the pupil think out things for himself. His intelligence should be appealed to from the very first lesson."

"Before we begin to work together, I say to my student: 'I am your friend and shall, with my best, help you fulfill your duty to self. I believe you are my friend and therefore ask you to help me in this work. I ask you to promise to do your duty to self!'"

"One of the first things to be learned in educational music study is concentration. The mind goes before everything we do; it is the cause back of everything we do. I say to the student, 'I shall not give you anything too hard, anything you cannot do. But everything must be done perfectly, then there will be nothing to undo. There must be no slips and no mistakes. When you can do a simple thing straight, with no errors of any kind, you are ready to take a step higher, not before. You gradually acquire habits of perfection by doing small things correctly, easily and perfectly.' In general pupils are not expected to do exercises perfectly and are not blamed for mistakes caused by inaccuracy and nervousness. There is really no need for nervousness, if the pupil is systematically trained along educational lines. I require my pupils to put into words the form of each exercise I give them and explain how to do it. Most teachers tell the pupil over and over again, and then in spite of all this telling what to do, never require perfection. I make pupils tell me instead."

Students and Thinkers

"We endeavor to make students be thinkers and musicians from the very beginning. At the same time I feel that it is necessary to prepare the foundation along educational lines, which seems to me really necessary, and indeed true common sense. Even untrained pupils can become musical through attention to ear training, time beating, and rhythmic study, through listening and analyzing good music while it is being played, the fingers in all sorts of technical forms. It must not be supposed that merely because the student gives strict attention to the technical side for a short time he will necessarily become a musician. On the contrary, when one has spent six months mastering technical principles, one can play much better music and larger pieces, than if one has not such a foundation. The only way to secure perfect harmony between mental, physical and emotional powers which will lead to true artistic results, is through systematic mental, physical and musical training, and such training must be based on correct educational laws."

"As time goes on and technic becomes more developed, we spend less time on purely technical training, and more time on different technical passages in pieces. Surely Chopin's Etudes contain more advanced technic of the present day. One must use common sense about the slavish employment of pure technic, for one might lose touch with it."

One of the maxims this teacher most frequently quoted is Dr. Hans von Bülow's famous saying to his students: "Mind is everything." This idea of making an educational study of an art, which has been so constantly treated as a pleasurable pastime, is one that appeals to reason and common sense. It is a great, a wonderful art, and should be pursued with serious earnestness and whole-souled devotion.

Progress is made by work alone, and not by talking. Mendelssohn.

How Shall I Practice?

By Karl Zusehnd

(The following was written by the well-known European pedagog Karl Zusehnd, who, after much experience in different conservatory systems, was asked to prepare a daily practice guide. This resulted in the following.)

1. Never miss a day's practice, if you can possibly help it. If it should happen that your time is limited, practice your regular daily technical exercises at least.

2. If you can not manage to get through with the study of the work set you, in form your teacher, even before the end of the lesson. A few measures practiced thoroughly are better than a whole exercise or piece studied superficially.

3. Never waste time strumming on the piano. The more conscientiously you practice, the more you will be able to play anything you like. Utilize for mechanical practice, these spare moments so often wasted, for instance, between regular work and just before meal-times. Five to ten minutes well applied will do a great deal towards improving your technic. Never practice, however, without being properly seated and without concentrating your whole mind upon your work. Constantly bear in mind the object of each technical exercise, and always follow out the instructions of your teacher in practicing.

4. Never begin to practice, before having ascertained and made clear to yourself all about the key, the time, the rhythm, and the phrasing of the piece. Think over every measure and determine upon the best way of playing it; for which it is essential you should strictly adhere to the fingerings, which is the natural one and calculated to facilitate your task. To substitute any other would be to render your work more difficult, and prove that you are inattentive.

5. When taking up a new exercise, carefully guard against the first mistake; remember: "Prevention is better than cure," it is always easier to avoid a mistake than to correct it. The fingers are only too apt to repeat mistakes once made, and thus to accustom themselves to bad habits.

6. Every technical difficulty must be overcome and mastered by a special exercise. Similarly, every passage or part in a movement must be practiced and worked up, till it can be played with the exactness and precision of a work. Every detail in a piece must be studied and mastered separately, until the whole can be rendered in a truly artistic manner.

7. It is no use playing a piece over and over again from beginning to end, even though each hand play its part separately; mind and memory will not be able to become familiar with every detail, and the fingers must be trained, until they become accustomed to overcome each difficulty perfectly and with ease. Hence the necessity of dividing up each exercise into small parts or sections, which must then, if necessary, be practiced first with each hand separately and then with both hands. The more difficult parts, the more frequently must they be practiced.

Original Plantation Melodies as One Rarely Hears Them

By Alice Graham

Nor long ago Columbus, Mississippi, celebrated its one hundredth birthday. A unique feature of this Centennial celebration was the singing of plantation melodies by seventy-five negroes, taken from the cotton fields in that section. They stood upon a band stand that had been erected on Main street, dressed in plainest garb, and sang for an hour to an interested audience numbering thousands.

Wild and original were the songs they sang, not any of the well-known plantation melodies like *Swing Low, Sweet Chariot* or the Foster compositions, but very little, perfectly original both in words and tunes. They were the genuine Negro "Spirituals," but none of them had ever been transcribed or in any way reached the public.

The singers were country negroes who dwelt in the town. Generations of them had been born and reared on Mississippi plantations, and their folk lore and songs came down to them from their fathers. They were absolutely innocent of ragtime or jazz tunes. They had no musical education, and of course no musical notation. They had been pleased and flattered by the invitation to sing for their white people, and the occasion was a great one in their lives. They treated it as a serious occasion, and the expressions on their faces showed they were deeply in earnest.

Many of the songs were not frivolous or gay, but serious and melancholy, rather monotonous, and some like minor triads constantly repeated in various positions. The humor of the words was often apparent to the

audience and caused laughter, but the singers, being wholly unconscious of their blundering version of the Scriptures, sang on seriously—so seriously and earnestly that one good old sister got to shouting and fell in a trance, causing another to exclaim in disgust, "Dar now, she done staid it all!"

One outstanding feature among them, so black that seemed carved from ebony, typically African in feature, with strong white teeth gleaming between thick, dark lips, sang a high, tense, with much power and fullness. It was a voice that with culture might thrill the world, yet its possessor was not capable of receiving culture. No Negro ever surpassed him in fullness of tone and carrying power.

The negro, with his great physical strength, expanse of chest and lungs, reared in the open, and used to singing under the hills of his native southern land with the echoes of his voice, has a powerful tone and might well be the envy of grand opera aspirants, but that is all that can be said in its favor.

The women's voices are mostly thin and high, though vibrant. They love music innately, and sing at their work, sing in the cotton fields at sunset when they are going home from work, sing to their children and sing in their churches. But distance lends enchantment to their singing. When one catches the sound from afar, it is sometimes thrillingly beautiful.

Overcome all fear or dislike of finger-exercises. Convince yourself that they are as absolutely indispensable and essential as the words and rules of grammar, which must be learned by heart, before the knowledge of a foreign language can be acquired. If you practice the technical exercises given, regularly and with your mind fully set upon your work, the satisfaction felt in your progress made will serve as a stimulant and urge you on to further progress. Thus you will learn to interpret more valuable and more beautiful works.

11. Be patient and persevering. Want of patience will begeth despair, and the latter will overcome the greatest obstacles and difficulties.

12. Be glad, if you can give others pleasure by your playing. But do not seek to excel by brilliant technic, which can never be the object of the true artist, whose part must rather be the acquisition of a thorough musical education. For that purpose, you must gradually become acquainted with the laws that govern tonal art, i.e., composition, and you must hear a great deal of good music. The ambition which incessantly urges on towards perfection is the natural quality peculiar to those gifted with great talent and a strong character. Pride and vanity ignore, or know nothing of, the ideals of true art, and are the outcome of small and vulgar minds.

THE ETUDE

Lesson Routine and How it Helps

By CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

An artist is presumably an erratic sort of individual. Genius, indeed, is proverbially associated with flowing locks, rolling eyes, extravagant fancies and a general lack of common sense. Certainly, the public has a secret love for Bohemians like these, of whom we never have suffered in silence under such curious attempts as have often assumed the name of "music lessons."

But the practical spirit of modern times is engaged, among many other enterprises, in a thorough scrutiny of educational methods and purposes. Music, which has gradually found its way into the curricula of many schools, has a good chance of wide acceptance as an educational factor, provided it can measure up to accepted standards.

In other words, music teachers have a chance of coming into their own, if only they will properly systematize their work and correlate it with other educational factors. What would the work of a high school teacher who taught his pupils anything that came into his head, hit-or-miss, and was constantly experimenting with queer notions and new-fangled theories? Yet this, or worse, is just what many so-called music teachers have received good money for doing. Shall we not rather demand of the music teacher as of the legitimate school teacher, that he base his instructions upon a carefully-chosen series of essential facts, marshalled in logical order, and thus calculated to give the student an intelligent foundation on which to build his future knowledge.

Grant that the true artist must possess an emotional temperament. Nevertheless, he, like other human beings, is subject to the laws of habit; and it is perfectly possible for him to control his emotional tendencies and direct them into useful channels simply by cultivating these laws—just as he can accustom himself to hang his hat on a certain peg whenever he enters the house. To quote the words of Victor Hugo:

"He who every morning plans the transactions of the day and follows out that plan, carries a thread that will guide him through the labyrinth of the most busy life. The orderly arrangement of his time is like a ray of light which darts itself through all his occupations. But where no plan is laid, where the disposal of life is surrendered merely to the chance of incidents, chaos will soon reign."

Orderly Arrangement

The orderly arrangement of a music lesson, accordingly, cannot be an isolated condition, but must be reinforced by a train of orderly habits. A teacher's capital-in-trade consists of an expert knowledge of music and its application to his special instrument. To impart such knowledge to others, however, it must be previously stored up and placed in proper array so that each step of the way is clear in the teacher's mind; for now, otherwise, is he to make these steps clear to his young protégés?

Take, for instance, the much mooted subject of technic. The teacher should have, written down and card-indexed, a series of exercises that are fitted (a) to prepare the hand and arm for playing; (b) to give each essential muscle its training for the various uses to which it will be put; and (c) to correct wrong tendencies or weaknesses. Next comes a list of studies which shall apply fundamental technical material—scales, arpeggios, familiar figures and motives—to each grade of proficiency. Finally we add a list of pieces that have real pedagogic as well as musical value and that shall be comprehensive enough to meet all ordinary emergencies.

In preparing studies and pieces, the invalid card catalog should be in constant requisition. With this material thus systematized, the teacher may approach the lesson with a confidence born of preparation. A certain order must be observed in what to lead the pupil perhaps but a short step, but nevertheless one that should be taken with surety and in the upward direction. The time for this is brief—perhaps three or four minutes of key or hand exercises, and in this time many things are to be considered. Let every exercise, therefore, be concentrated on the subject in hand, and let all irrelevant details be omitted. Proceed immediately to the root of the matter by a space of technical drill, bringing within the limits of the work given in the previous lesson, are examined and a new exercise is explained and written down in the pupil's memorandum book, which should always be at hand for this purpose.

THE ETUDE is pleased to announce that beginning with the December issue Professor C. G. Hamilton, M.A., will conduct The Teachers' Round Table Department. The work so ably done by the late Newton J. Corey will thus be continued by this distinguished educator.

THE ETUDE is proud to have the pianistic head of this famous college edit this department.

be ready for the finer touches. In this item, as well as in item 3, emphasis should be placed upon the ultimate meaning of the music, and the pupil should be taught to play to hypothetical listeners, to whom each phase of the musical thought should be made clear and impressive. Especially in this attitude to be cultivated in dealing with item 3, since in this final process the pupil should come in imagination a concert artist, swaying at will the emotions of his auditors.

The Finishing Process

It is evidently during this "finishing" process that our teaching should reach its highest plane; for the ultimate ideal in each lesson should be to cultivate true musicianship. Toward this ideal we may contribute in all the details of the lesson—by drawing attention to salient features of melody, rhythm and harmony, or by defining the form of each composition and developing the meaning of each phrase. On this line, too, is another item that should have its place in the lesson schedule, perhaps logically at the end. This item, which we may call musical audition, will consist generally of ear-training, in which the pupil writes in his copy book what the teacher plays—some fragment of rhythm or melody from a piece which he is studying, for instance. To more advanced pupils the teacher may simply play passages or occasionally a whole piece, in order that they may criticize it from the listener's point of view—just as an artist walks across the room and views the perspective of his painting from the proper distance. Thus the pupil obtains a musical perspective, a proper sense of values which often obscured in the intimate and meticulous study of details.

As a whole, too, the teacher should formulate a general plan for the pupil's progress. Looking ahead from the first of the season, he should provision the accomplishments that are to come in the way of technical materials and their application to studies and pieces. Then let this material be presented in groups of a few lessons based on certain finger and arm exercises, then a group of lessons on scales, then one on chords and arpeggios, then a return to figure exercises, and so on. In presenting this technical material, too, the student should be made to feel the text of the exercises in the lesson. If the pupil is practicing broken chords, for instance, he should be given a study in which such broken chords are prominent and a piece in which also they have a place. As an example of such correlation, examine the following assignment for a lesson in the advanced third grade.

(1) Broken Chord Exercise.

Ex. 1

Practice the exercise as given in the first four measures with hands an octave apart through all keys, transposing upon a grand staff.

(2) Study: Prelude in F, by Reinhold.

Ex. 2 Allegro

(4) New material. Assignment of the new lesson, and suggestions for its study. Doubtful or tricky passages may be explained or special exercises suggested as preparatory for these.

The amount of time spent upon each of the above items must necessarily vary to some degree. In general, however, groups 1 and 4 should be dealt with most briefly, as representing the crudest and the most advanced stages of the lesson respectively. An experienced teacher never recommends not hearing a new assignment at all, until it has been studied for at least two weeks. But without quite such a restriction as this, we may briefly find out the pupil's status by hearing him play typical passages in the study or piece which he has just begun, and may emphasize the points where particular care is needed. In giving out the new lesson (item 4), it is sometimes wise to leave the entire matter in the pupil's hands without previous explanation, especially if he is a careful student and can appreciate his responsibilities.

Item No. 2, however, deserves more attention, since here the crudities should have disappeared and the work should be ready for the finer touches.

To recapitulate: First systematize your teaching material by key exercises, scales, arpeggios, and pieces, each under proper heading, in a card index. Next, in dealing with a specific pupil, lay down a general plan for the year's work, and then see that each lesson contributes its mite toward the fulfillment of this plan. To accomplish this result, the items of the lesson should be

presented in logical order and should be correlated as far as possible.

Thus at the end of a season's work the pupil will have something definite to show in certain technical accomplishments, a better insight into musical interpretation, and an attractive number of pieces which he has memorized and can play with intelligence and surety. Better still, he will be influenced by the example of his teacher to cultivate orderly methods of practice, thoroughness in his musical thinking, and, as result, clear and forceful musical expression.

The March Family

By S. M. C.

Pupil. "Ever since you required me to write an analysis of the *War March of the Priests* from Mendelssohn's *Alhambra*, I have become so interested in marches that I have endeavored to make a thorough study of this form of composition."

Teacher. "This is praiseworthy, indeed. How did you proceed?"

P. "First of all, I took up the definition and found the following: 'A march is a military air or movement especially adapted to martial instants; it is generally written in 2/4 rhythm.'"

T. "This definition is rather incomplete; it does not refer to the principal aim or purpose of the march, which is, to regulate the movements of a large body of men. But tell me, what else did you discover?"

P. "Next I examined a great many marches to see in what respects they differ. I found that Mendelssohn's *Wedding March* and Wagner's *Tannhäuser March*, both in 2/4 time, begin with an introductory trumpet fanfare; although the construction of the body of the marches differs greatly, the first being kept within the limits of the composite primary form, while the second approaches in construction the large symphonic instrumental forms."

T. "Excellent. I suppose all the marches you found were in 2/4 time."

P. "No indeed. There was Wagner's *March from Lohengrin*, also a lovely *Wedding March* by Widor, in 3/4 time; then a great number of two-step marches, as those of Sousa, in 2/4 time."

T. "Very good. Now can you tell me anything about funeral marches?"

P. "O yes, I almost forgot. There is Chopin's *Funeral March* from Sonata No. 11 second in popularity only to Beethoven's which is also embodied in a Sonata, and Handel's *Dead March in Sand*, all three of them soul stirring masterpieces."

T. "You have not yet mentioned the military march nor the festival march."

P. "Let me see, there is Schubert's *March Militaire*, in 2/4 time. By the way, the dictionary says the military march is analogous to the polka, and is written in 2/4 time. It has therefore quarter notes instead of the eighth notes of the polka rhythm. Well, at any rate, Schubert did not consult that particular dictionary about marking his rhythm."

T. "You may be sure he was his own dictionary. Now what have you learned about the festival march?"

P. "This is also in 2/4 meter. To every measure there are two steps of the marchers, but four, or two beats of the baton. The *Consortium March* from 'The Prophet,' by Meyerbeer, belongs to this class, also the *Festival March* by Teilmann, which our organist sometimes plays as a postlude."

A Road to Smoothness

By Walton Owings

IN MUSIC smoothness is a main essential. Often we have runs made up of uneven groups of notes. A good way to acquire smoothness in their execution is to learn them first alone, and then play them while the other hand plays regular and even groups.

Sometimes skips in music cause roughness, unless we are careful musicians. Practicing with the even run will overcome this.

Another point, and the most important, is not to accent the uneven run where it is broken, unless it is on an accented beat. Accents in broken beats interfere with smoothness.

An American Composer-Pianist with World-Wide Recognition

No American composer of the present receives or deserves more sincere admiration from musicians and music lovers than Mrs. H. H. A. Beach. In all probability a census of the musicians of America would unquestionably class her at the very front in her field. Her symphonies, her concertos, her piano pieces, her church and choral music and her songs exhibit musicianship of the highest possible character, originality or rare quality, modernity and freshness, and a real mastery of handling of materials which will give her works permanent position in the musical art of America. More than this they have a distinctiveness which Americans are proud to point to as in the works of Gottschalk, Foster, MacDowell, Sousa, Liancourt and other writers who have not been slaves to European idioms.

Mrs. Beach (Amy Mary Cheney) was born at Haverhill, N. H., September 5th, 1867. She received her first musical training at a very early age, from her mother. In 1875 the family moved to Boston where she studied piano playing with Ernst Pearsall and Carl Haerum. Also she studied harmony with Junius W. Hill. Other than this she is entirely self taught in composition and orchestration. In 1884 she appeared with the Boston Symphony Orchestra and the Thomas Orchestra as a piano soloist. Since then she has toured extensively, playing with many of the leading orchestras here and



MRS. H. H. A. BEACH

abroad. Prior to the war she spent four years in Germany where her piano playing and the performance of her symphonic works met with immense success in many cities.

Most of her composition was done after her marriage to Dr. H. H. A. Beach in 1885. Dr. Beach was a man of keen and cultured artistic judgment and Mrs. Beach pays a great tribute to his sympathetic but unrelenting criticism. Her compositions have now reached the century mark. Many of her works, particularly her songs have become very widely used. Her piano pieces show a richness of treatment which makes them welcome upon the programs of the finest artists. The *Evening* takes pride in publishing this month what we believe to be an highest order. Among her recent published works of distinction are: *Te Deum* (in F), *Spirit Divine* (short), *Messiah* (Long), *24 Psalm*, *Christmas* (Carol Anthem), *From Grandmother's Garden* (5 piano pieces).

Watch for the Christmas Etude

You can not help liking THE CHRISTMAS ETUDE this year. The commanding position of our publication gives us the choice of the best material the world over. Look for Scharwenka's *William Arms Fisher's Expose of the Million Dollar Song Poem Swindle*, and a dozen other features.

Teaching by Cards

By Ernest J. Farmer

The card system of teaching notes gives by far the quickest and surest results with beginners who know their letters; that is to say, with ninety-nine per cent of those beginning piano. Even pupils up to the third or fourth year will often show a decided improvement after a couple of hours' practice with the cards.

Ordinary visiting cards are the most convenient. The teacher writes one note on a card, showing the pupil where it comes on the keyboard, and writing the letter name on the other side of the card. It is well to begin with G and F of each staff, as with these notes the teacher explains the meaning of each clef. It is also well to give both positions of middle C, on separate cards, at the first lesson, so that the pupil sees at once the relationship between the clefs and staves. After each new note is written, the pupil names each of those already given.

Seldom should more than six notes be given at one lesson. At that rate after five lessons the pupil will know thirty notes and he will use in the first year. The pupil should go over the new cards several times, naming each note and then looking at the back of the card to be sure he is right. Then he should mix the cards and practice with the whole pack. When thirty to thirty-six notes are learned, he will continue the practice until he can name all these notes in one minute, without looking at the cards. When his pieces begin to go beyond the compass of the notes learned, another ten or fifteen notes are added and the practice continued until he can name the increased number in forty-five seconds. Any player, however advanced, who cannot do this, will find that the time spent in mastering it will improve his sight playing more than twice that time spent in sight reading practice.

The cards are also useful in mastering the C clef and in learning intervals. As not quite so much speed is necessary in recognizing intervals, it usually is best to give all the natural intervals in two lessons. It is scarcely necessary to study any others so thoroughly. A pupil who knows at a glance that F-D is a major sixth can calculate the chromatic variations of F-D quickly enough for all practical purposes.

Also the cards may be used for teaching signatures. Major and minor sets are kept separate, so that the pupil can use them either way, reading the key and naming its signature or reading the signature and naming its key.

For this purpose do not write out the signatures in full, but write "3 sharps," "5 flats," and so forth. A pupil who can write the signatures of C sharp and C flat and knows the number of accidentals for each key is ready to write any signature correctly.

The Piano and Harmony

By J. F. Crow

THERE is no question that the study of the piano facilitates the study of harmony. The writer knows a famous orchestral conductor who had made his start with one of the orchestral instruments and had studied harmony later. He had never studied piano or any with what he thought was a remarkable discovery dealing with the diminished seventh chords. He had merely found out that there were only three such chords possible although each chord might be expressed in four different forms of notation, making twelve written chords as related to the twelve keys, major or minor. This is something which any piano student would chance seventh chords. The conductor thought it a discovery of revolutionary importance.

When Theodore Dubois was director of the Paris Conservatoire he found that the pupils who had studied piano thoroughly mastered harmony far quicker than those who had never studied a keyed instrument.

HEARTSEASE

From the most recent *opus* of America's famous woman composer and pianist. This work is entitled *From Grandmother's Garden*. *Heartsease* is an impassioned lyric, which will require warm coloring and the 'singing tone' Grade 5.

Mrs. H. H. A. BEACH, Op. 97, No. 2

PRELUDE

F. CHOPIN, Op. 28, No. 15

Sostenuto M.M. = 88

THE ETUDE

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GOLDEN WEDDING MINUET

One of the best modern examples of the minuet in classic style. Play very smoothly, in exact time. Grade 2 1/2

Tempo di Menuetto M.M. = 108

G. KARGANOFF, Op. 25, No. 4

FOREST NYMPH

VALSE

THE ETUDE

"In the deep forest, in the waning year, the youthful nymph sports among the falling leaves!"
The interpretation of this number is suggested by the above motto. This *Air de Ballet* was written for one of the favorite aesthetic dances of the well known master, Mr. Albert W. Newman. It will appear in his new book of dances. Grade IV.

PRESTON WARE OREM

Moderato, ma rubato

Tempo di

Valse M.M. $\text{♩} = 54$

p *cresc.* *rit.* *p*

molto cresc. *pp* *disparato* *Fine.* *mf* *lusingando* *cresc.* *D.S. al Fine*

THE ETUDE

BALLET Russe

L. J. OSCAR FONTAINE, Op. 156, No. 9

A very brilliant drawing room piece in *Ballet* style. Not difficult to play, but full and sonorous in effect. Grade 4.
Allegro M.M. $\text{♩} = 126$

ff *energico* *con affezione* *p* *cresc.* *rit.* *a tempo* *pp*

più lento *p* *mf* *accel.* *vivo*

più lento *mf* *accel.* *vivo* *D.C. al Fine* *r.h.*

MERRY VOICES

3rd CONCERT POLKA

Concert polkas nearly always make effective four hand pieces. Mr. Lansing has something new and good in this line. Play with dash and precision.

A.W. LANSING

Con brio M.M. ♩ = 108

SECONDO

f *mf* *Fine* *f* *D.S.* *TRIO mp* *D.S.*

MERRY VOICES

3rd CONCERT POLKA

A.W. LANSING

PRIMO

Con brio M.M. ♩ = 108

mp *mf* *Fine* *D.S.* *TRIO mp* *mp* *D.S.*

DANSE RUSTIQUE

SECONDO

FELIX BOROWSKI

A rollicking number, in the style of an old English dance. Very popular as a piano solo, and for violin and piano.

Allegro moderato M.M. ♩ = 132

TRIO

p ben cantando

poco rit. *a tempo* *Fine*

p *rall.* *a tempo*

cresc. *f a tempo*

cresc. *rall.* *D.S. al fine*

* From here go back to § and play to *Fine*; then play *Trio*.
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DANSE RUSTIQUE

PRIMO

FELIX BOROWSKI

Allegro moderato M.M. ♩ = 132

p *rall.* *a tempo*

poco rit. *a tempo* *Fine*

p *rall.* *a tempo*

cresc. *f a tempo*

cresc. *rall.* *D.S. al fine*

TRIO

p ben cantando

cresc. *f a tempo*

cresc. *rall.* *D.S. al fine*

* From here go back to § and play to *Fine*; then play *Trio*.

MAZURKA

from "COPELIA"

THE ETUDE

LEO DELIBES

A favorite *ballet* number which makes a very taking and brilliant piano piece. To be played in an imposing manner. Grade 4.

allargando

Tempo di Mazurka M.M. = 126

ff *rapido* *ff ben marcato* *Ped. simile* *ff* *ff* *leggero* *pdolce* *Ped. simile* *ff* *Ped. simile*

* Smaller notes may be omitted; the fingering is for the upper notes.

THE ETUDE

ff *Fine* *f* *mf* *cresc.*

DANCE OF THE SHEPHERDESS

R. S. STOUGHTON

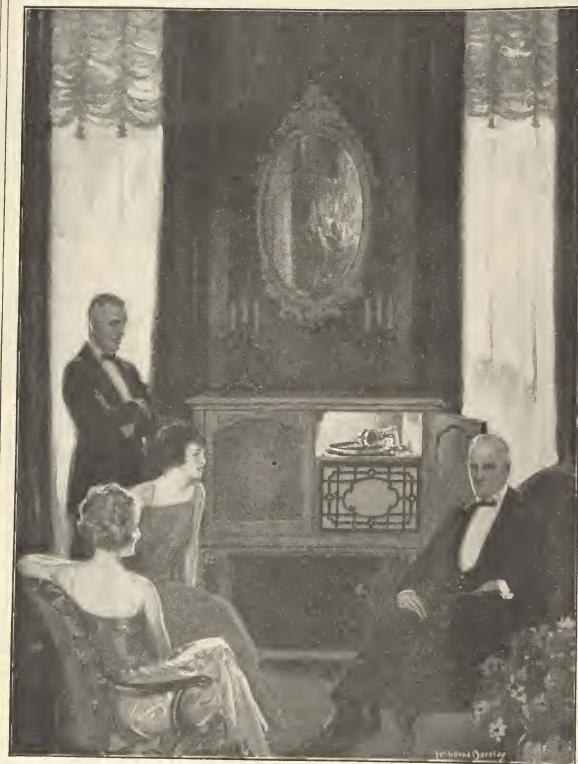
In old fashioned pastoral style, graceful and airy. Grade 3½.

Allegretto M.M. = 108

p *leggero* *mf* *Piu mosso* *mf* *rall* *Andante con grazia* *Fine* *D.C.*

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The reason of



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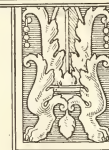


THE NEW HALL OF FAME OF CONCERT AND OPERATIC STARS



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TENOR—Metropolitan Opera Co.

The brilliance which made Mario Chamlee's debut on the Metropolitan stage an operatic triumph, is perpetuated by means of phonographic reproduction. In common with other noted artists of the day, he records exclusively for Brunswick. His recent records, which may be heard at any Brunswick dealer's, show with what great fidelity his rich, vibrant and colorful voice is reproduced on Brunswick Records.



B R U N S W I C K

PHONOGRAPHS AND RECORDS

MY SWEET REPOSE

SONG BY FRANZ SCHUBERT

Transcribed by Franz Liszt

A sympathetic transcription of one of Schubert's most touching melodies. The first 16 measures are intended to be taken by the left hand alone. Grade 8.

Lento sostenuto M.M. ♩ = 80

My sweet re-pose, My sooth - ing peace, As - suage my woes, Oh! make them

p molto espressivo ma semplice

cease. Be - side with me Mid joys and sighs Thy home shall be

My heart and eyes, My heart and eyes.

sempre legato

Still all my woes To wake no more, Be - hind thee close the

*dol. **

noise - less door; Bid grief and pain In haste de - part, Do thou re-

main To cheer this heart, To cheer this heart.

non pronunziato il canto

senza ostacolo

sempre dolce legato molto

THE ETUDE

THE ETUDE

f ed agitato

crise. molto

ff

*dol. **

perdendosi

dol. semplice

COMRADES WALTZ

WALTER ROLFE

Originally for four hands but much in demand as a solo. Play in exact time, with singing tone. Grade 8

Tempo di Valse M.M. ♩ = 60

mf

TRIO cantabile

Fine

mf ch.

Fine of Trio (D.C.)

*Al. Trio **

* From here go back to Trio. and play to Fine of Trio; then go back to the beginning and play to Fine.

GOPAK

A wild Russian dance by one of the most original of musical thinkers. Grade 4.

Allegretto scherzando M. M. $\text{♩} = 108$

THE ETUDE

f *dim.* *mf* *p* *più piano* *pp*

3 1 2 4 5 2 3 4 2 1 5 4 2 0 2 4 6 4 2 1 5 3 2 1 5 3 1 2 5 4 2 1 0 3 5

FAIRY VOICES

A pleasing teaching piece in *mazurka* rhythm. The double-note passages suggest a duet for voices. Grade 3.

Allegretto M.M. ♩ = 126

H. D. HEWITT

Allegretto M.M. = 126

p *mf* *f* *Fine*

TRIO *mf* *rit* *a tempo* *D.C.*

TRIO, 5

Copyright 1922 by Theo Presser Co. * From here go back to beginning and play to *Fine*, then play *Trio*.

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IN A ROSE GARDEN

CHAPMAN TYLER

A melodious song without words in pastoral style, carefully fingered for the 1st and 3rd Positions. Play like a song.

Andante

VIOLIN

PIANO

pp

cresc.

dim.

last time to Coda

accel.

harm. ad lib.

open Grad. tr.

CODA

pp

rit.

a tempo

D.S.

D.S.

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 Gt. 8ft. stops *mf* coupled to Sw.
 Ch. Melodia
 Ped. 16ft.

MORNING PRELUDE

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J. G. CUMMINGS

In the "true organ style," a refreshing change from the poor imitations of piano music heard so frequently nowadays. A good opening voluntary.

Andante M.M. = 63

MANUAL

PEDAL

Sw. mf

add 4ft. Flute

add Oboe

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cresc.

Gt.

Gt. to Ped.

cresc.

add to Gt.

reduce Gt.

fine

Sw.

reduce Sw.

Ch.

cresc.

Sw. Vox Humana & St. Diap.

Gt.

Gt. to Ped.

cresc.

Gt.

Gt. to Ped. off

Gt. to Ped.

Sw. add 4ft. Flute

mf

rit.

reduce Sw.

dim. rit.

D.C.

Gt. to Ped. off

HEAR US, O FATHER

FRANCISCO SANTIAGO

WITH VIOLIN OBBLIGATO

This lovely, divine melody is from the pen of a gifted Philippino composer and is dedicated to one of our greatest living American writers.

Violin

Lento

f *p* *rit.* *p* *poco rit.* *p a tempo*

Hear us, O Fa-ther, Now we im-plore Thee, Be gra-cious un-to us.
 De-ti-a ple-na; Do-mi-nus Je-sus, Fi-li-us De-i tu

p *dim.* *cresc.* *affret.*

a tempo

To Thee we cry a-loud O hear our sup-pli-ca-tion, Fa-ther,
 In mi-se-ri-a-ri-bus Et be-ne-dic-tus fructus Ven-iris

rit. *p*

ten. *ten.* *espress.* *p* *dim.* *ten.* *f* *p*

hear-ken un-to us. Guide and Pro-tec-tor, In a-do-
 fu-tu-ri sa-ve-la Ma-ri-a, Ma-ter

allarg. *poco a poco cresc.*

ra-tion, Bow we be-fore Thee With hu-mil-i-ty. Hear us we
 De-ti-a O-ra pro-no-bis ca-to-ri-bus. O-ra pro-

f *p* *poco a poco cresc.* *allarg.*

allarg. *pp* *p*

pray Thee, Guide and pro-TECT us Now and ev-er,
 no-bis, Nunc et tu-to-ra Mor-tis nos-trae.

allarg. *pp*

smorzando *pp*

A-men. A-men.

dim. *f* *pp smorzando* *ppp*

A LITTLE BROWN OWL

DOROTHY CARUSO

A difficult song by a master. A wonderful recital song capable of many interpretations.

Allegretto grazioso

A. BUZZI-PECCIA

con molta grazia

A lit-tle brown

Lentamente

dolente

affrettando

leggiere

giocoso

con accento

p

dim

con accento

p

delicato

p

portando la voce

all

days

"To-

plaintively

pp

pp con grazia

woo, To-woo, To-woo!"

Now, un-der his tree grew a

flow-er small of glo-rious crim-son hue,

A ram-bler rose,

THE ETUDE

THE ETUDE

rit

Lentamente

con dolcezza

And she'd hear him call;

"To-woo, lit-tle love-to-woo!"

colla parte

dolente

colla parte

leggierrissimo

affrettando

Allegretto

She saw that he was pin-ing his heart a-way,

This shy lit-tle owl so—

leggiere

con accento

brown,

And she knew that there nev-er would come the day—

That he would

scheroso

piano

deciso

meno mosso

dare to flut-ter down.

So she climbed and climbed and climbed

Till she reach'd his side,

And he

calmando molto

grazioso

molto ritènuto e con dolcezza

Lentamente

p a piacere

rit

turned his flut-ter brown head.

"Oh, why have you come, lit-tle love?"

He cried.

"To-woo you!"

She softly said,

rit

colla parte

p con molto grazioso

colla parte

a piacere

Allegretto

sempre dim. pp

pp rit

"To-woo you!"

To-woo! To-woo! To-woo!

To-woo you!"

colla parte

ppp

rit

sempre dim.

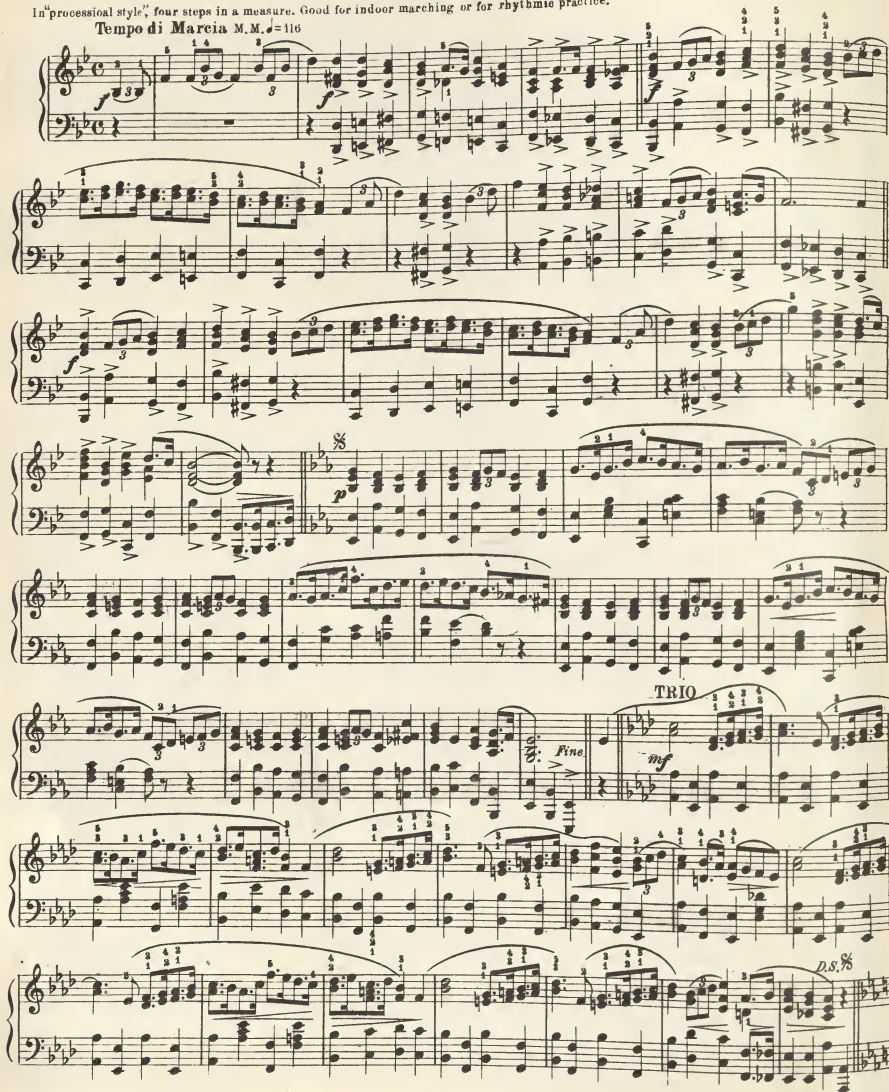
ppp leggierrissimo

A GAY PROCESSION
MARCH

RENÉ L. BECKER

In "processional style," four steps in a measure. Good for indoor marching or for rhythmic practice.

Tempo di Marcia M.M. ♩ = 116



THE ETUDE

THE ETUDE

NOVEMBER 1922 Page 775

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has graciously, gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hopper, assistant editor.

La Traviata

Many of the world's greatest masterpieces are known to have been written in an incredibly short time. *The Messiah* of Handel is reported to have taken the composer exactly twenty-eight days. *The Barber of Seville* of Rossini is said to have been the work of a fortnight. *La Traviata* of Verdi, if his biographers are correct, was done in less than one month. Schubert often poured out his immortal songs at the rate of three and four a day. The gift of melody seems like a kind of musical fountain—once set flowing it continues without interruption in a marvelous manner.

Verdi's *Traviata* was first given in 1853 at Venice. The first American performance was three years later in New York. Alexander Dunn (the younger) wrote *La Dame aux Camélias*. It was dramatized by him in 1852 and proved an immediate sensation. When the piece was made into an opera text by Piave the setting was changed from the time of Louis Philippe to that of Louis XIV—librettists have slender respect for history or geography. Now the operatic taste demands a consistent locale with historical plausible costumes.

For decades it seems to have been the fate of this opera to have a star so plentifully endowed with avowdroids that in the last scene where the hectic Camille (Marguerite de Gauthier in the French version of the play, Violetta Valery in the opera) expires, the climax of the piece is turned into a farce. What can the manager expect when an enormously upholstered prima donna is selected for the role? At the very

first performance of the work in Venice Mme. Donizetti, who was ludicrously stout, whispered to the audience in plaintive tones that she was dying, and the house roared with laughter.

Later revisions, placing the scene of the opera in the eighteenth century and improving the stage management, have made this work one of the most effective in the modern operatic repertoire. Melia, Sembrich and later Galli-Curci have won prodigious success in the title role of Violetta. In all the operatic repertoire there is no more charming aria than *Ah fors'è lui*. The opera as a whole shows a decided improvement in finesse and delicacy upon the part of the composer. Camille is essentially a "drawing room tragedy," and quite different in type from the more bombastic and melodramatic plots which Verdi had previously handled. Musically, Verdi indicates his versatility and elasticity in this work, particularly in his handling of the strings in the orchestra.

The story of *La Traviata* is said to have been founded on fact. When first produced it set the English and the American public aghast because of its immorality. Its performance as an opera was at first tolerated in England solely because it was sung in a foreign tongue. But this was all long before the day of Ibsen, Shaw and Galsworthy. The managers of those days were not above fomenting the idea of a dramatic scandal. Indeed, it served to bring popularity to the piece when a visit to *La Traviata* was considered a very daring operatic excursion.

Story of "La Traviata"

Act I. Drawing room at Violetta. Revelry reigns. Violetta joins Alfredo in a drinking song. The guests pass into the ballroom to the dance, leaving Violetta and Alfredo for a tender love scene. Alfredo bids her an ardent farewell, and she sets off with Violetta's tender love scene. Alfredo bids her an ardent farewell, and she sets off with Violetta's tender love scene.

Act II. Scene I. Interior of a Country House. Alfredo soliloquizes on the joy of his new love. He learns from her maid that Violetta has been forced to sell her jewels to pay for their living. Alfredo goes to Paris for money. Violetta returns and tells him of her situation. Alfredo goes to Paris for money. Violetta returns and tells him of her situation.

Act II. Scene II. A richly furnished Salon in Flora's Palace. Flora and her guests discuss the separation of her friend, Violetta, and tells the maid she has no long to live. Alfredo enters and, after a brief scene, tells the maid she has no long to live. Alfredo enters and, after a brief scene, tells the maid she has no long to live.

Act III. Violetta's Apartment. Violetta, alone, while her maid watches by the fire. Her physician attends his patient, and tells the maid she has no long to live. Alfredo enters and, after a brief scene, tells the maid she has no long to live.

A New Remedy for Deadheads

RUBINSTEIN was once approached by a well-known personage in England who had free seats for all his kinds of performances. She would exchange any amount of hospitality for the courtesies of the box office, rather than pay for seats. Every performer and every manager comes in time to have a contempt for the deadhead and is anxious

to outfit him. Rubinstein accordingly wrote out a pass, telling the lady that there was only one seat in the hall that was vacant and that she could have that if she wanted it. The lady went off radiant with smiles and gratitude. When she got home she read the pass: "Good only for the seat at the piano." Not caring to usurp Rubinstein's place, the pass was not used.

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A SINGER'S study is based on the comparison of efforts. He improves only as he perceives with more or less accuracy the relation of cause and effect in his practice. When he makes a tone, he can tell two ways whether his attempt has been successful: first, by the sound, and second, by the feeling. There is a vast difference between hearing and listening. Our sense of tone is passive when we merely hear, but active when we listen. Listening implies attention. The singer never hears his own voice as the audience hears it; but, nevertheless, he does hear it to a certain extent, and if he is an attentive student he learns to associate certain definite feelings with a correctly produced tone, and the reverse. The sensations connected with good tone are those of buoyancy, exhilaration, and comfort, while in making a bad tone the student feels self-conscious, stiff, and uncomfortable.

It is well to reduce the technical elements in vocal study to as definite a basis as possible, since the clearer in one's mind are the means for producing a given result, the more clearly will the intent of the mind be carried out; as in the last analysis, the technical elements are the soldiers, and the mind holds the supreme command. Mutiny in the vocal camp is fatal.

The idea of good singing comprises a sequence of three essentials: first, the breath; second, the tone; third, the word. The breath is vocalized into tone, and the tone is formed into words. *the breath, the root, the tone, the plant, and the word the blossom of song.*

Pain as a Signal

The two principal causes of inhibition in singing are stiffness, and lack of energy. The first of these consists in the lack of a variety of ways, and unfortunately every muscle in the body is subject to its de-vitalizing limitations. At first the student is apt to feel helpless at the discovery that the reason he does not sing better is to cause some part of him is rigid. Pain is Nature's way of calling our attention to the fact that all is not well with us. We are generally warned by pain in time to ward off disaster. And so, when breathing muscles, or jaw, or tongue are so stiffly held that they cannot easily move in the performance of their duty, we know where to place the blame, and need not wait until they begin to hurt us to start active measures for their relief, and at the same time improve our vocal tone. If, however, we persist in singing right, not only may the stiffness cause pain and congestion, and render us liable to various forms of throat irritation, but also the most disagreeable symptoms are likely to crop out in our singing. Nasality, throatiness, shrillness, harshness, unsteadiness, weakness of voice, and shortness of breath are usually traceable to this cause.

Stiffness is also responsible for almost all other vocal defects, such as shortness of range, monotony of tone, uncertainty in using the extremes of the voice, the tremolo, and very often the inability to sing in time, as well as the inability to keep time.

Singing is first done in the mind, and it is there that the singer originates. For this reason we must not struggle to attain freedom from muscular constriction. It often does more good to stop, and try to think vividly how to do a thing than it does to allow the muscles to become involved in the intricacies of an irresolvable tangle of effort.

Let us, then, think calmly and clearly how we ought to feel when we sing, and first of all, in order to avoid complications, put aside for the time being all thought of the dramatic, and look the vocal machine over quite dispassionately.

The Singer's Etude

Edited for November by
CHARLES EDWARD MAYHEW

A Vocalist's Magazine Complete in Itself

The Mind and the Technical Trinity

Singing has two distinct mental aspects. The first comprises an intimate knowledge of one's own vocal mechanism, freed from all muscular limitations, as to breathing, tone, and diction, and placed at the disposal of our perceptive senses with regard to attack, dynamics, agility, and general plasticity.

The second aspect comprises an enkindled and exalted state of mind in which all our expressive forces are awakened and aroused by the emotions which transfigure the text and its wedded spouse, the music.

These two forms of mental control over the voice are fused into one by the will, the determination to "put over," and it is inspired by the voice as appreciated first by the composer of the music, and second by the singer. If the mechanical technique is practically perfect, and the imaginative mind is enriched and ennobled by a wealth of inherited or acquired sympathy and insight, the domination of this spiritual technique, as it might be called, over the liberated and mechanically free voice, is capable of producing marvellous results both in tone and in psychic effect.

It then becomes apparent that the second cause of vocal inhibition, lack of energy, which means about the same lack of will, prevents the fusion of inspiration with the technical trinity, breathing, tone, and diction. Thus, lack of energy cannot but prevent the singer from attaining the highest vocal manifestations, and may easily prevent any attainment of consequence.

Breath, Tone and Word

No matter how confused we have become in our attempts to learn to sing, whether by the teacher's fault or our own; and no matter how much we may be likely to link up our connections of breath, tone, and word properly. Think it out, without singing, and then, when the relation of the three has become clear in your mind, go carefully to work. If you have blundered the mistake in the past of working blindly, without clear thought, don't get caught again; for you will never succeed in doing anything well that your mind cannot grasp. Ask questions freely of your teacher, until you are sure you understand. The mind is like a headlight. It must show the way in advance to insure safety and a successful trip.

The fact that a great many singers pay no attention to the way they breathe is no argument in favor of ignoring it, even if they themselves boast of it, as many do. If they studied it out, and had compared the mechanically efficient way with their habitual way, they might have found the former more effective, and might have been led to adopt it with marked improvement in quality and control. For the stu-

dent deficient in coordination, however, the study of controlling the balance of pressure between the diaphragm and the vocal cords in exhalation, is an absolute necessity.

There is no mechanical difference between a tone of one person and the lungs of another. The diaphragm bears the same relation to the breath in all persons, so do the intercostal muscles, and so does the larynx. The resonators, of course, vary in shape, giving to each voice its characteristic sound; but the way of using them all is the same in every case. Therefore, the variable quantity being in the brain of each singer, in order to enable that brain to be the origin and to phrase expressively, we must train the vocal machinery to instant response so that the breath may adjust its pressure, the larynx may modify the resonator, and the articulating mechanism may carry out every sub-effect telegraphed to it from headquarters.

Reaching the Ideal Tone

One reads here that diction is overemphasized in writings on the subject of voice, and there too much is said about breathing, and somewhere else it is doubtless solemnly averred that, in the study of music, too much being said about tone. Too much common sense cannot be talked about singing, especially concerning the three vital points of energization, the technical trinity of breathing, tone, and diction; for it is only through the absolute freedom and energized coordination of these that the spiritual or imaginative mind of the singer can produce its highest manifestations. If the tone is to be improved—and that is what all teachers are talking about—there is another way of getting at it in addition to holding the memory of an ideal tone. There is a way of doing it, just as there is a way of doing everything, and the sooner one learns the physical conditions necessary, the sooner will the ideal tone come within reach of the student. The more sense brought into requisition the quicker the results will be reached.

Learning to articulate well is, in my way, fully as important as learning to breathe properly; yet very few people, when they are learning to talk, are taught to speak distinctly. The realm of phonetics is to most people an unexplored region. Reading by the use of phonetics is taught in some schools with astonishing results. With a knowledge of proper breathing and the adoption of phonetics in learning to read, good voices would become the rule instead of the exception. The study of phonetics is conducive to the production of clear, far-reaching vowels, utilizing the clear, far-reaching vowels, and the full resonance-chamber of the mouth.

The editor of the Voice Department for this month, Mr. Charles Edward Mayhew, was born in London, in 1875, and studied singing with Iwan Morawski. Coming to America he gave many recitals and settled in Pittsburgh, where he has sung in leading churches and has taught for many years. He now holds the post of Director of the Vocal Department of the very active Pittsburgh Musical Institute.

Much is written about tone, and little about vowels, and yet the vowel, although produced from the tone, has as much, or more, effect on the tone, than the tone has on the vowel. It is not possible to tell any one how to hold the tongue, lips, lower jaw, and larynx, because they are not held. Their function is merely the extremely delicate one of moulding the tone to its final form as it issues from the lips of the singer. All these parts are in a state of poised, ready for instant adjustment at the bidding of the mind. The only fixed sensation being that the tongue must never draw back during vowel emission, but must remain passive, and that the support of the tone by energized control between the breathing muscles and the larynx must never be lost. The exact position maintained by tongue or lips during the emission of a given vowel is a somewhat variable quantity; but the sound of the vowel we are making can, and should be, exactly determined. It is in the very perfectibility of the sounds in a language that the real hope of the art of voice usage lies; for the vowel must fit and fill the mouth as water. The shape of the mouth, which it is poured; and each consonant, phonetically necessary, must be formed with exactness but without ostentation.

The "Mid-Region"

Between breathing and diction lies the "mid-region" of tone, with all its magical and mystical possibilities. Tone is entirely a product of the fancy, and the wonderful resonator of the human body, the most perfectly regulatable tone-controlling apparatus imaginable. At the back its possibilities are governed by the movements of the diaphragm, little as it is, and by the position of the tongue and lips. So marvelously organized is this device, that the interweaving of tone-color with the dynamics of speech is of too subtle a nature to admit of a disruption even by an omniscient vocalist. Therefore, when he considers tone, he must at the same time take account of the vowel; and when he deals with vowels, he must consider the support of the tone.

The longing of the public to hear singers who have learned the right relationship of the tone to the breath, and of the word to the tone, is exemplified by the case of the young lady who was recently featured on the front page of our newspapers, with the suggestion that she should be presented with a gold medal because people can hear her sing. If it stands, singing, teachers, and all who love good singing, would read the very comprehensive book "Great Singers on the Art of Singing." There would be a much nearer appreciation of the value of singing as a study. In its pages many vexed problems are solved, and many much-disputed points, technical and otherwise, are brought squarely into the spotlight of understanding.

Many Settings

CONTRALTOS and baritones who sing Beethoven's familiar song "Oesterlomb," would be surprised if they were told that 62 other settings of the same poem were made about the same time Beethoven wrote his. A publisher invited a number of musicians of the day to use the poem for a song. Among those who responded were Salvi, Schubert, Czerny, and Zingarelli. The last named wrote no less than ten settings—"From Wilki" "The Word," July, 1918.

The average vocal student takes weekly or at most semi-weekly lessons. He spends a good deal of time wondering whether he is "getting along," as well as he ought. If he has a "bad" lesson he generally gets a D. B. M., which should take the pitch of the vowel following it. A tone which is "scopied" seldom has the same feeling of buoyancy as one which is properly attacked.

The tremolo, or wobbly tone, should be blipped in the bud, for if it is allowed to blossom it creates a distinctly unpleasant atmosphere. It is of no practical use, is highly detrimental to solo work, and, if it occurs in ensemble, in fact, one who uses the tremolo may be said not to understand the first principle of vocalization, which is the sustaining of the tone by the breath. It requires great perseverance to eliminate the tremolo. Attentive listening for a tone as steady as a straight-lined line is helpful. In trying to overcome the tremolo habit the student should be sure that he thoroughly understands the correct use of the diaphragm in sustaining his tone. It will often be found of the greatest help to rest a finger-tip lightly on the larynx, as the wobble is generally caused by rigidity of the surrounding muscles, which prevents the steady pulse of the tone on the breath as it issues from the vocal cords. Try to keep the tone steady with your breath. Quietly, and watching the steadiness of the larynx with the finger-tips. The old style B.F. phonograph, or any recording device, is best in training, as it keeps before the eyes the making of a record is the only way a teacher can prove that a pupil has a tremolo, for unfortunately, many students become offended at any such suggestion.

If a tone breaks, or feels as if it might break, it is not properly supported by the breath. Tight muscles are interfering, and the tongue is probably pulling back. If the tone is not steady on any particular vowel, that vowel, for some reason does not focus. Look to your breath support, and be sure the tongue and jaw are free, then speak the vowel and then sing it with the same ease.

If the tongue has a consonant to make, be sure it moves freely. If it does not, the ensuing vowel is sure to suffer. Never prepare to make a consonant while sustaining a vowel, for the vowel is sure to change or lose its focus.

A lot of nonsense is talked about ruining the voice by forcing; but as a matter of fact hardly anyone ever forces the voice violently enough to do actual physical harm to themselves. The principal harm done to the audience, forcing the voice generally consists of drawing the tongue back, stiffening the jaw, and then trying to make a loud tone. This is a good deal like trying to make an automobile with the brakes on, and so far as real singing is concerned, it is about as successful. No one can ever learn to sing in this way; and the longer the wrong way is used, the more the student will take to retract one's steps. No matter how many lessons one has taken, improvement begins only when the student works with intelligence.

The point of articulation is in the front of the mouth, where practically all consonants are made, or right above the upper front teeth, where all vowels focus. Therefore, it will take to retract one's steps, for the position of the mouth, for this, not only prevents the formation of words, but produces the utmost monotony of tone. If you have a breath in your voice you are forcing a breath. You are trying to make one voice sing instead of letting it. Remember, no two pitches can be made with precisely the same adjustments, but each tone must have its own cord adjustment, which is a sustaining adjustment, and its own sustaining adjustment, which is determined by the ear, the throat, expanding freely until the ear is satisfied.

Get a thorough understanding of what to do with your breathing apparatus, both

Common Sense in Vocal Practice

"Scoping" on an open vowel is usually easy to get over, when once it is detected by the scopier, but not so easy when it is done on a sub-vocal consonant such as D, B, M., which should take the pitch of the vowel following it. A tone which is "scopied" seldom has the same feeling of buoyancy as one which is properly attacked.

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Get a thorough understanding of what to do with your breathing apparatus, both

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Tax coming into popular favor of the Organ recital has been a notable achievement in the development of the art of music in America. The early artists struggled bravely and had many an obstacle to overcome. The Organ, in the minds of the large majority, was considered to belong to the church, which was consecrated to worship, with its doors tightly closed for six days of the week. Concert Halls equipped with organs were practically unknown for years; and to secure a church for recital purposes was a difficult matter.

A few years previous to the signing of the Declaration of Independence three organists arrived from England and became prominent in the musical life of Boston. As early as 1771, Josiah Flagg played a concerto for organ there, and William Selby, then organist of King's Chapel and one of the best musicians of his day, frequently played the organ at the concertos of Handel at important events. It is also recorded that William Blodgett gave an organ recital in 1796 ("Early Concerts in America"). Since then, with the scarcity of organs in this period, an effort was evidently made to create a desire for good music and to regard the organ as a solo instrument.

About a century later, when George Wassbourne Morgan arrived from Great Britain equipped with a fine repertoire, the public refused to attend his recitals until he played the transcription of a popular air with elaborate variations. Instantly, as if by magic, the crowds rushed to hear him play. His fame, coupled with that of his gifted daughter Maud, the distinguished harpist, who accompanied him on his tours, became nation-wide.

When Clarence Eddy played his engagement at the Centennial Exposition in Philadelphia in 1876, the organ as a solo instrument was doubtless heard as such for the first time by the crowds who attended. Since then Mr. Eddy's work has made him famous in two continents until now he is recognized as the dean of American organists. Samuel P. Warren, who for twenty-five years was organist of Grace Church, New York, and gave hundreds of recitals there, was among the first to prepare and play programs of the highest order, not surpassed even today. Dudley Buck, John P. Morgan, Eugene Thayer, John White, George F. Whiting and Frederic Archer, each did splendid pioneer work. Consequently when Alexander Guilmant, the great French organist, came to fill his engagement at the Chicago Exposition, the way was well paved for his success. An amusing incident occurred at one recital when, after one of the selections, a gentleman exclaimed, "Why when he plays with his hands and feet, they are exactly together!" The real advance of the development of organ music in America may be said to date from Guilmant's first visit. Everything was ready for an artist of his calibre. The scholarly and brilliant interpretation of the programs, and finally his marvellous improvisations, all taken here, gave an incentive to many a rising organist and created an atmosphere hitherto unknown.

What Constitutes a Recitalist's Equipment?

First and foremost "brains." Vastly per cent. brains and the balance divided between concentration and rhythm. This always seems a safe formula. A recitalist who merely plays notes cannot "put it over." The technical equipment is taken for granted, but in reality how few have it developed to a high degree of perfection? Strange as it may sound the notes must be absolutely mastered. How many times do we only partly know them? To read over a composition a few times and then present it for performance is a crime!

The Organist's Etude

An Organist's Magazine Complete in Itself

Edited for November by DR. WILLIAM C. CARL

The Organ Recital and its Development

No wonder in such instances the public are not interested. A great composer, on being asked what made a real artist, replied, "To read a score without notes and to play notes without reading them." It is only in recent years that organists began to realize the benefit from memorizing their programs. The gain is tremendous, giving as it does the opportunity of undivided attention to interpretation, style and the general management of the instrument.

Repertoire

Then comes the question of repertoire, which should be given deep thought and reflection. It should not be lightly purchased over. Naturally, prominence should always be given to Bach and his monumental works for the organ; for no recital is complete without at least one. Then in addition are the works of Handel, Mendelssohn, Franck, Liszt, Guilmant, Rheinberger, Merkel, Widor, Bonnet, Vierne, Dubois, Salomon, Gigout, Bossi, Smart, Rolland and many others already well known. All schools both ancient and modern should have a place, as well as our native American writers. The modernists also should be heard.

Regarding transcriptions, a subject always heard from, I think Guilmant gave possibly the best rule—"Play on the organ the music written for it. There are, however, certain works especially adaptable which lend themselves well to the instrument. These should be played and included

in recital lists." There is a wealth of original organ music rarely heard, and obtainable for the asking. Why not play it? The works of the early French writers are charming and invariably meet with high favor. A group selected from Titeux, du Mage, de Grigny, Clerambault, Dandrieu, Couperin or d'Aquin, is most attractive as an opening number. Also Gabrieli, Palestrina, Frescobaldi, Purcell, Buxtehude, Sweelinck, Byrd, Mchul, Zippeli, Cabezón and a host of others, would make another group to choose from. They all add character and take one out of the beaten paths. Frescobaldi's "Flowers for the Organist's Musical Garden," prepared by Guilmant before his death, and recently re-edited and published by Joseph Bonnet, the distinguished organist of St. Eustache, Paris, make a valuable addition to a novelty, although written as they were by Frescobaldi for his famous recitals at St. Peter's in Rome years ago.

There is no trouble in acquiring an attractive repertoire. Time, research and study alone are needed. It is refreshing to see the growing tendency of playing the *Black Chorales*. The heart of Bach was in these famous *Chorales*; and when played with a religious fervor, they produce an effect such as no other music in the organ repertoire can equal. The organist until this has been acquired? Serious conscientious work develops the "grand style," the direct road to virtuosity. The organ is above all a means of expression, and one can interpret the works of Bach without due regard to it?

Another quality is *clarity*; and the "clean cut" work so delightful and essential to have at command is fortunately heard more often in these days of progress and development than formerly. It is perhaps only necessary to mention among many others the necessity of form, symmetry, balance, poetry, accuracy, color, relaxation, freedom between hands and feet, and a host of other qualities infused in the work, which only an artist of experience understands and appreciates. A recitalist is not made in a day. Long and patient study, coupled with "good old-fashioned work" and plenty of it, is what will do the trick.

A Plan of Work for the Young Recitalist

The first step to lead to all this is a systematic and well-planned course of study. Beginning with simple trios, memorize each of the three voices before combining them, and continue until each voice can be distinctly heard and followed when the three are finally played together. Proceed gradually to greater degrees of difficulty, until finally reaching the trio sonatas which Bach wrote for his son Wilhelm Friedmann in order that he would become an expert organist. This preparation is vital should consume at least two years of hard work before attempting the sonatas. When Bonnet reached Paris to study with Guilmant at the conservatoire, he was required to study these six sonatas completely and from memory, before anything else was undertaken. Not an enviable task, but one for which the great French organist has since been thankful, as he led directly to a success that would have taken more time, and with results less direct than had

How to Prepare and Arrange the Program

An organ recital should be distinctive. The greatest care therefore taken in the choice of pieces and their general arrangement. Each number should be of a special character and no two of the same style. The relationship of the keys should be carefully studied to avoid two numbers following in the same tonality. When done it is difficult to hold the attention of the audience, as the ear easily tires. A recitalist must have a message to transmit to his hearers, therefore each selection should stand out and be clearly defined one from the other. There must be "contrast," still, all grouped together so clearly that the interest of the audience will be held until the close. It is not advisable to start with a Bach fugue. The auditors are not ready for a work of such importance and proportion and not prepared to listen. It is better to prepare the way and place it in the middle of the program, where it will receive deserved recognition. The position for a recitalist is a tremendous amount of thought to play the organ. He who undertakes it must learn to think for himself. At intervals relax, and frequently take a deep breath. Always keep the mind busy. Study the music minutely away from the instrument, and have a clearly defined idea of the form and general arrangement of details before going to the organ. It is advisable not to recite at first but instead only use a light eight-foot stop in order that every note shall be distinctly heard, and each given its correct value. Afterwards, of course, one may recite. The rhythm must not be broken or interrupted. If the registration is indulged in too soon there is always bound to be a hesitancy and feeling of insecurity detrimental to a successful performance. The matter of acoustics should receive due attention. When playing in a large auditorium the tempo should be slower than in a small one. The organist should be clear. The sound waves must always be taken into consideration. Do not be overzealous to be heard until sufficient time has elapsed for study and experience gained. It is not to be forgotten before appearing in a recital. Any work hurriedly learned for the public will not meet with success. There must be ample time to assimilate it, to live it over again and to have it become a part of one's self. When one listens to a great artist it is difficult to realize that the selections played have undoubtedly been in his repertoire for years. It is only by patience and perseverance that the goal is reached. There is always room "at the top." Unfortunately it cannot be reached by leaps and bounds.

Special Recital Features

Interest is often increased by featuring certain recitals even as a recital subject. They may be historical, national or musical. Guilmant was particularly successful and happy in his historical programs at the Trocadero in Paris. Bonnet's recent series at the Church of St. Eustace, in Paris, brought forward programs of monumental works which attracted vast throngs to the organ. Again a single composer may be chosen for a recital. For instance, Bach, Handel, Mendelssohn, Franck, Guilmant, Dubois, Saint-Saëns, Widor, Bonnet, Vierne, Liszt, Rheinberger and Gigout are among the most popular to choose from. Another idea is to devote a program each to the music of different countries—France, Germany, England, Italy, Spain, Belgium or America.

As an innovation Eugène Gigout (who succeeded Guilmant as teacher of the organ at the Paris Conservatory), several years ago, arranged for a special Mass every Sunday during the winter at noon, at the Church of St. Augustine, where he has long been organist. The priest reads the Mass quietly and during the time Monsieur Gigout plays an organ recital consisting of selected numbers, concluding with an

a more agreeable course of work being pursued.

It is necessary in these days of enlightenment to caution the young organist to practice slowly? Usually about two years elapse before this is really understood. It is the most difficult of all tasks to master, because the mind is not slow to become accomplished. It is here where concentration comes into play. The brain, hands and feet must work in unison; therefore the tempo must be slow enough to keep everything under control. Fortunately is the man who has the good sense and judgment to grasp the thought at the beginning of his career. Everything that is studied must be taken first slowly, then regarding the tempo still more slowly, and finally a solid basis to build upon, after phrasing by phrase (one at a time) with many repetitions, in a slow, measured tempo, using a firm touch.

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improvisation for which he is justly famed. He usually improves on a short subject, sometimes only three notes in length but in a way to hold his hearers in rapt attention by the scholarly treatment of his subject, and brilliance of his execution. Joseph Bonnet some time since, installed at the Church of St. Eustace, Paris, where he officiates at the grand organ, a Sunday morning Mass of a similar character. Bonnet has been so successful that the historic church has been filled with the elite of Paris to hear his wonderful playing and the strong impression of automobiles. The crowds have been so large that the priests of other parishes have complained to their parishioners for their absence from the church service!

The "Abendmusik" on the five Sundays before Christmas founded by Buxtehude in Lubeck (1675), the forerunner of Bach, who walked from Leipzig on foot in order to attend, are another form of Sunday recitals. Then again, the "Musikalische Concerte," in Leipzig founded by Bach, are another form of Sunday recital, unqualified success, should be mentioned.

It must not be overlooked that we have composers of sterling merit right here in America. Recitals by your native writers should be given with frequency as has already been done and successfully so. All honor to the splendid showing made by American composers. The surest way of progress in organ composition is to encourage the native composer by playing his works. Give the American a chance and he will make good.

The giving of free recitals should not be considered a waste of time. After years of patient study and persistent hard work, why should there be no reward for the success attained. A municipal organist receives a stipend and even though the audience is admitted free of charge. In all other cases the organist who gives his best efforts without money or price should not be obliged to accept any reward. The organist should hold its own just the same as those given on any other instrument. Do Padewski, Kreisler, Hoffman, Gariwoltz, Heffert, Spaulding, Elman, Rachmaninoff, or other great artists, offer their recitals to the public? Not at all, otherwise they could not continue in their profession. The organ will take its place in the same class as other instruments as soon as free recitals are dispensed with.

"The Last Word"

It is gratifying that women recitalists are coming into high favor. This has been demonstrated over and over again. The character of the playing and the high standard of maintenance are equal to the best. All honor to the American women who have gained this enviable place in the organ world.

Cultivate the art of improvisation. It must be studied at an early age. Guilmant devoted twenty years to the subject before he considered himself sufficiently proficient. Neither he, nor the woman whom he studied, nor his father, a noted organist at Boulogne-sur-mer, could equal him. It is not only a valuable acquisition in recital work but also must be mastered by every organist.

The advance in organ building during recent years has been a potent factor in creating marvelous tonal effects hitherto impossible. It has opened up a way perceiving an interpretation of the great masterpieces of the greatest value and importance. The modern organ is a marvel and a wonder of the age. One would think if he could come to life and hear a recital of his compositions played on a modern up-to-date instrument? If we could be here a hundred years hence, undoubtedly we would be equally astonished!

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